

THE PROFESSIONAL ARCHITECTURAL MONTHLY

No. 2

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pronounced about 1908 in New York City than ever previously, and assuming conditions in New York City to be an index to those prevalent elsewhere in the United States, this was probably the case throughout the country. The causes of this are obvious; until the panic of 1907 the country as a whole had been enjoying a period of unexampled prosperity and expansion, and not foreseeing any such sudden decline in commercial activity, many new buildings were projected or contracted within a few months previous to the time when commercial conditions became extraordinarily acute. These buildings were necessarily completed and were placed in the market for tenants at a time when business activities were being curtailed instead of expanded and when even the growth in population suffered a temporary diminution because of the tide of returning emigration to Europe. The year 1908 found the country as a whole overbuilt and as during the last six years there has been no such return of confidence as prevailed previous to 1907, investments in either commercial buildings or apartment houses have been proceeding with caution, not to say timidity. The decline of prosperity in 1907 was relative rather than positive; while there has been no such era of high prices as existed before that time, business in general has been enjoying a sound and vigorous, if not luxuriant, growth, and for the past three years all desirable buildings in New York



as well as in the rest of the United States, have been practically filled, while provision for future expansion has been only in a timid and hesitating way.

The general decline in building operations which has reached its culmination, has brought about conditions extraordinarily favorable to building now; competition is keener than it has been for many years, and in order to meet such competition contractors and manufacturers alike have been forced to think out new methods whereby their construction costs could be decreased without impairing the quality of their products. In this way the business depression now passing will prove of great and permanent benefit to the community at large; our construction work has always been a wasteful process, not excessively so perhaps, but as compared with the cheeseparating methods of European work. These extravagances have for the most part been done away with, and if we add to this the fact that labor is more plentiful than it has been for several years and contractors can in consequence pick and choose their workmen, employing only the most rapid and skillful, we find, looking at matters purely from the point of view of operation, that building can be more economically done than has been the case for many years. The costs of raw materials for construction has likewise greatly declined, partly due to the shrinkage in the internal consumption, and partly due to the falling off in the export trade; manufacturers in an attempt to find a market which will pay even the running expenses of their plants have lowered prices (in some lines at least) to a point never previously equaled; lumber is cheaper than it has been for many years, in spite of the growing scarcity of timberlands, and when reaction does come and building actively begins again, the rise in prices for lumber for all kinds of work will be sharp and great. Steel and cement are priced lower than ever before in the history of the country; machinery for all kinds of building construction has likewise receded in price, and all these factors have combined to make the present time for the intending builder the best that we have known for at least ten or perhaps twenty years.

There are two other points which enter into the question of construction which are not dependent upon the prices of labor or material; these are the ease with which money can be borrowed for building purposes, and the certainty of favorable rentals for the buildings when completed. It is natural that even with the lowest prices most buildings could not be begun if mortgages could not be placed to provide the money for the construction; also there would be no point in building, if, when completed, the structure were to lie idle. In regard to the first of these two points, it may be said that money is again available for loans on sound and substantial buildings; it is probable that it will be several years before as high a percentage of the value of the property can be borrowed as has been the case in the past. Seven or eight years ago it was almost possible to build a twelve story loft building for a fifty cent piece and a little brains; sound construction cannot proceed along those lines, and the trust companies and life insurance companies which make a business of loaning money for building purposes, will probably never again be so careless in figuring their percentage.

The question of the probable occupancy of new buildings is one which almost answers itself; our apartment houses are practically full, and our loft buildings closely approximate this condition, and there is a very general feeling throughout the country that prosperity is on its way.

President Wilson's statement that the present depression is "psychological" has a good deal more of truth than most people are willing to admit. Business men have been nervous about conditions for years; there are very few lines which are stocked in advance; they are all of them doing a sort of hand to mouth business and they are all of them getting tired of conducting their affairs in this way.

All the things which we have heard of for the last year or so as being inimicable to good business, have been one by one put out of the road; monkeying with the tariff is, we may believe, over for many years. Mr. Wilson and Congress agree that business has been legislated about enough; very substantial increases have been made in the freight rates of the railroads, which will enable them to put into effect their programs of betterment and expansion; the crops are in general the largest in the history of the country and prices are extraordinarily high for such large quantities of food stuff; the question of the export of cotton seems to have been settled in a manner favorable to the cotton growers and the enormous setback to the industries of Europe due to the loss of men and capital in the present war, must react favorably upon American manufacturers.

New buildings will be very urgently wanted in the near future, and for certain lines and in certain parts of the country are already needed. The decrease in prosperity has not checked the growth in population, and housing for this increase must be provided. The men who are forehanded enough, therefore, to get their work under contract at once are the men who are going to benefit most materially.

THE American Academy in Rome announces its competitions for the prizes in Architecture, Painting and Sculpture, which take place annually, and its competition in Landscape Architecture which takes place every third year, commencing in 1915.

FELLOWSHIPS OF THE ACADEMY (Prize of Rome): A Fellowship in Architecture, of the value of \$1,000 a year for three years. A Fellowship in Sculpture, of the value of \$1,000 a year for three years; this fellowship is provided every third year by the Rinehart Fund of the Peabody Institute of Baltimore, Md. A Fellowship in Painting, of the value of \$1,000 a year for three years; this fellowship is provided every third year by the Lazarus Fund of the Metropolitan Museum of Art, New York. A Fellowship in Landscape Architecture, of the value of \$1,000 a year, for three years; this fellowship is provided by the American Society of Landscape Architects.

The awards are made on competitions which are open to all unmarried men, citizens of the United States, who comply with the regulations of the Academy.

SCHOOL OF CLASSICAL STUDIES.—The Academy announces its annual competitions for the Fellowships in Classical Studies: A Fellowship of the value of \$1,000 a year for one year; a Fellowship of the value of \$1,000 a year for two years.

The awards are made on competitions which are open to all unmarried citizens of the United States, who comply with the regulations of the Academy.

Full particulars may be had by addressing American Academy in Rome, Office of Secretary, 101 Park Avenue, New York.

THE photographs and plans of several duplex houses designed by Mr. Mott B. Schmidt, which are reproduced in this issue, represent a somewhat unique type of apartment building which has been developed in Brooklyn. Although strictly a commercial proposition, and built to



yield a fair return on the amount invested, the houses have been the subject of more care and attention than is generally bestowed on this kind of work. Besides being unusual in plan, they are simple in design, and of fireproof construction, and as well equipped in all the smaller details as a good private dwelling. They are an example of the experiment, in speculative building, of taking a few hundred dollars out of the cost of the ornamental plastering, and putting it into the cost of the plans.

The houses, which are in the nature of a four-story, two-family apartment house, give two entire floors, connected with private stairways, to each family, and also provide each family with separate street entrances, separate vestibules, and even separate house numbers. They combine the privacy, large rooms, and light and air of a private home, with the heat, hot-water supply, janitor, vacuum cleaner systems and other service of the best apartment house.

The tenants occupying the lower apartment enter through their own front door and vestibule, into the hallway with its foyer beyond. Alongside the entrance hall is the living room, its casement sash opening on the street. Beyond the foyer, in the rear of the house, the dining room through its four swinging windows overlooks the little garden shown in the photograph. Adjoining the dining room is the pantry, with kitchen, maid's rooms and maid's bath occupying the first floor of the extension. From the foyer hall, the private stairs extend to the second floor, which is the sleeping floor for the lower family containing four owner's bedrooms and several bathrooms, besides the necessary closets and wardrobes.

The tenants occupying the upper portion of the house have their own front door, with a private stairway to their foyer hall on the third floor. This third floor is very similar in arrangement to the first floor, with living room, dining room, kitchen, pantry and maids' quarters. The fourth floor, or top floor of the building, becomes the sleeping floor of the upper family, with three bedrooms and several baths. The extensions, containing kitchens, bedrooms, etc., are but three stories high, making the fourth floor somewhat smaller than the others, but affording space for the out-door pergola. This pergola has proved to be one of the most attractive features of the entire scheme, and serves to balance to the upper tenant the loss of the use of the rear garden, this latter being accessible only to the lower family.

THE new Regis High School promises to mark a distinct development in Catholic educational work.

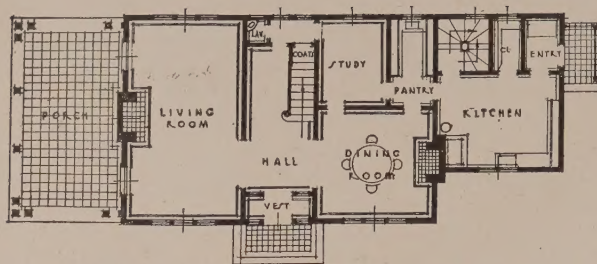
This importance is very convincingly symbolized in responsible terms in the architectural design, which is of a more than commonly monumental character. Maginnis & Walsh were the architects. The structure extends from 84th to 85th Streets, about mid-way between Park Avenue and Madison Avenue. The foundation above ground to the base of first story windows, is of cut cast pink granite, and the remainder of the building is constructed of cut cast limestone.

The 84th Street façade is of uncommon dignity in effect; the style adopted is Italian Renaissance, the column treatment on 84th Street has a very stately character. Between the columns, the materials are cast metal with panels of olive green marble. The plan is so contrived to form a quadrangle in the center, by means of which the maxi-

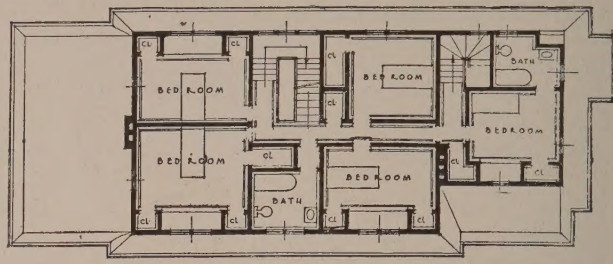
mum amount of light is provided for all apartments. The student capacity of the school is 1,500 pupils. Exhaustive study has been given to the architectural problem in all its phases, so that every scientific equipment suggested by the best principles of school house design will be found incorporated. The basement of the building is given over to winter play rooms and the necessary equipment of boiler and coal rooms. A large gymnasium 32 by 86 feet, two stories high is provided. All the necessary equipment of baths, dressing rooms and toilets is conveniently related. A lunch room and room for athletic goods are also on this floor.

The main approach to the school portion is on 84th Street. Through a very imposing doorway, one enters the main hall on the axis of which is situated a formal stairway of symmetrical design. Off this main hall are a large reception parlor and small waiting room, and the offices of the president and his secretary on the west side, and of the prefect of studies, registrar and his secretary on the east. Convenient to the main entrance is the office of the porter. Access to the quadrangle is also provided for from the vestibule on the north side of this main hall. On the west of the quadrangle is the chapel. This is 74 feet by 32 feet and is provided with confessionals and a sacristy well appointed. The chapel may be approached directly from without. The northerly block of the property on 85th Street, is occupied for the first three stories by a great assembly hall capable of seating 1,700. This is fitted with a capacious stage with many doors of exit directly to 85th Street and to the quadrangle. The main entrance, however, is through a massive vaulted lobby on the east side of the hall. Out of this lobby are the office of the secretary and the ladies' room, and on the axis is the elevator which rises to the level of the roof garden. The general and private offices of the prefect of discipline are given a commanding situation in reference to the entrances and the stairways. Special stairways run out of the lobby to the balconies overhead. At the west of the assembly hall and separating the party walls from the stage is a driveway which gives access to carriages from 85th Street to the quadrangle. The first balcony is devoted to boxes. These are supplied by special corridors, and on this level are provided ample coat rooms. From this balcony and that above, numerous exits are provided. This box floor corresponds to the level of the second floor of the school. The second floor is devoted entirely to class rooms and library. These class rooms are designed on the Continental system of one side lighting; they vary in width from 21 feet to 23½ feet and in length from 25 to 38 feet. The library is 23½ feet wide by 62 feet, arranged on the alcove principle. A large teacher's room is provided on each floor. The third, fourth and fifth stories of the school portion correspond to the second, except that in place of the library there is arranged in each case a large lecture room. In the fourth and fifth floors, however, the entire space over the assembly hall block is given over to school class rooms. The 85th Street end of the fifth story contains a large chemical lecture room, 69 feet by 33. The chemical laboratory is 52 feet by 31. The physical lecture room is 58 by 33 feet and the physical laboratory 58 by 23 feet. There is also a cabinet 42 by 31 feet. These are all properly appointed and ventilated. Numerous apparatus and store rooms are also provided. The roof garden embraces the whole area of the building; this is reached by two elevators at opposite ends. The structure is fire-proof throughout.

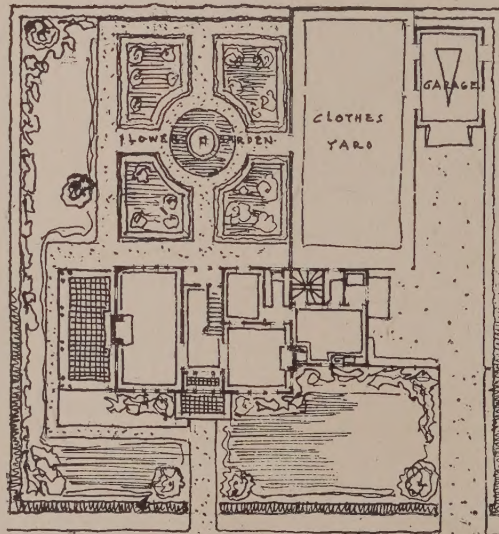




FIRST FLOOR PLAN



SECOND FLOOR PLAN

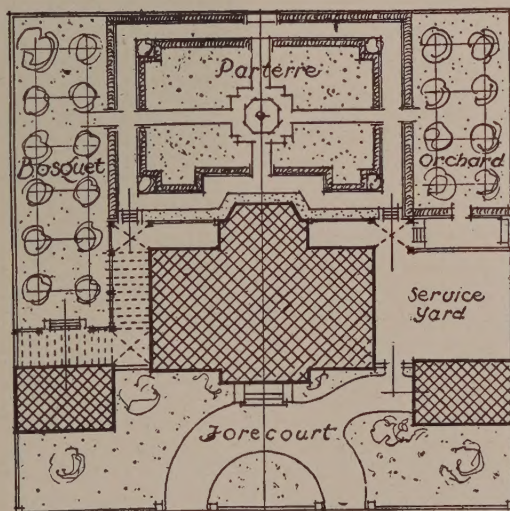
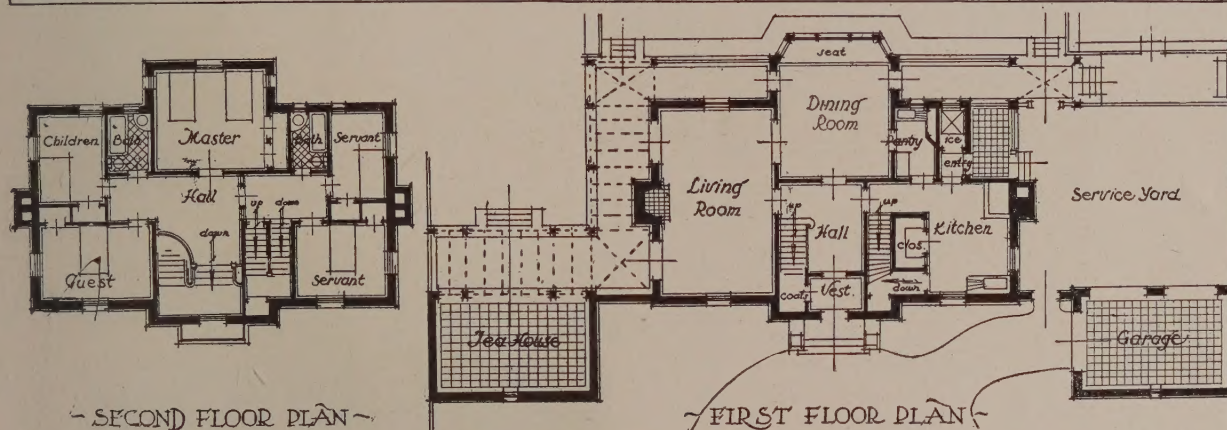
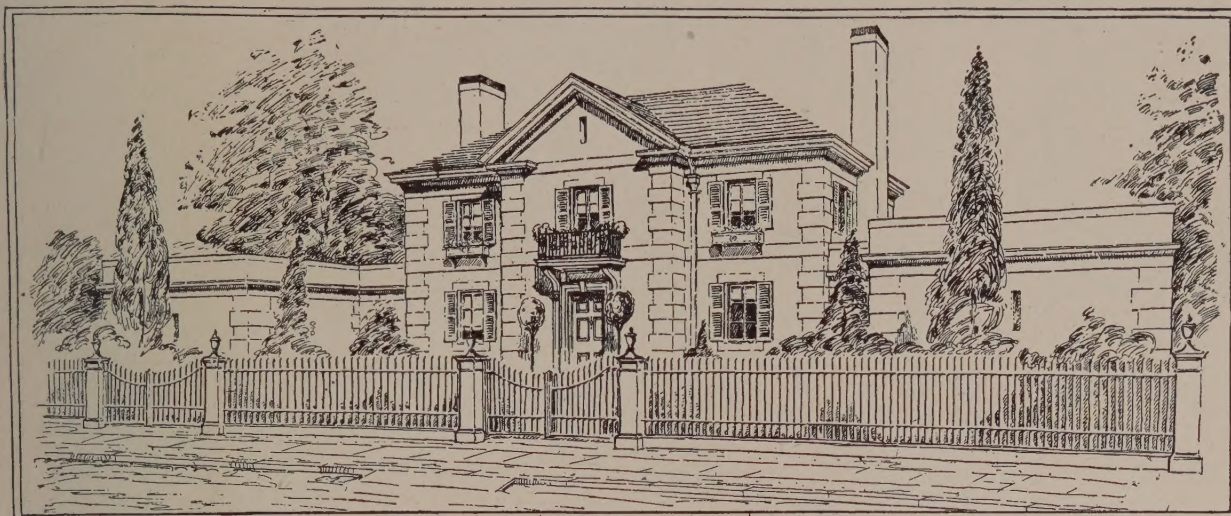


— SITE PLAN —

COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

**DUTCH COLONIAL HOUSE.** L. C. LIGHT AND A. C. FRANK, ARCHITECTS. The exterior of the building is quite plain. Wide clapboards provide the outer walls and the roof is of wood shingles. Window boxes filled with flowers and climbing vines add to the attractiveness of the front. All walls below grade to be of solid concrete in forms against the earth. The water table is to be of chestnut; walls above grade to be of studs covered with sheathing and clapboards ten inches to the weather, painted white. Trim around windows on exterior is to be of pine painted blue. The roof is to be of shingles, laid on strips, eight inches to the weather. Chimneys are to be of brick, with stucco finish, with tile flues and terra cotta chimney pots. Porch columns and cornice are to be painted white, while exterior sash and doors are to be painted blue, as is all exterior lattice work.

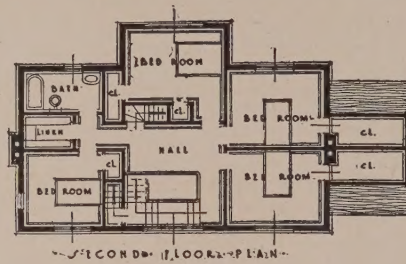
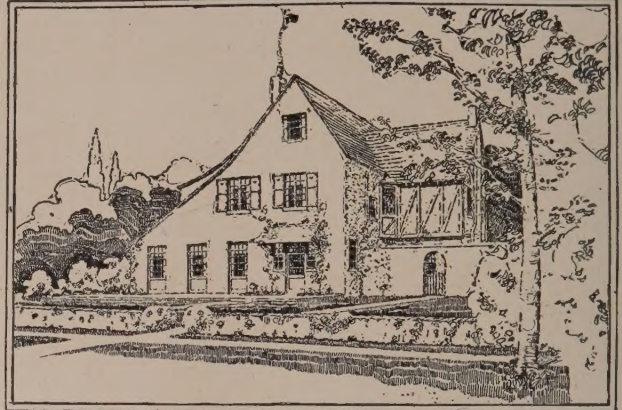
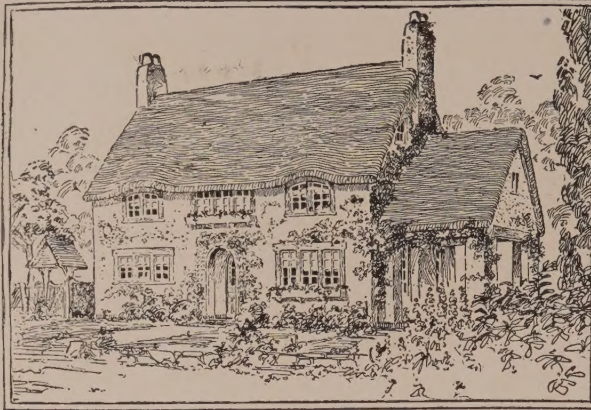




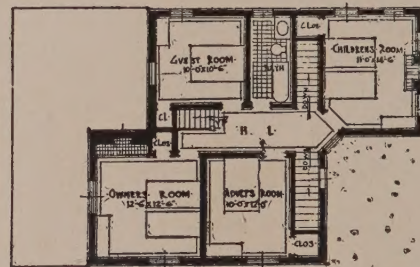
COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

**STUCCO HOUSE** CHARLES M. FOSTER, ARCHITECT. In general the outside walls are of terra cotta block construction and the floor and roof framing of well seasoned lumber. Exterior finish is of stucco of a warm gray color, fairly rough in texture. Window frames and sash are painted white and shutters green. The main cornice and gutter of box construction are tin lined, and galvanized iron leaders are all to be painted white. The roof is of red cedar shingles, specially selected and stained green. Interior plastering is of a good brown sand finish, and trim and doors are painted a uniform color. Cellar and attic are unfinished. Heating apparatus is preferably of the warm air system. Total cubage 40,000 feet.

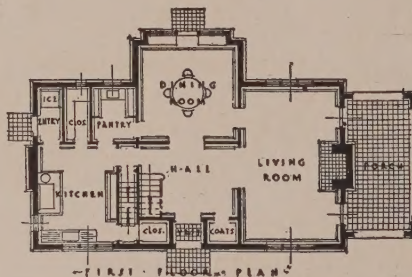




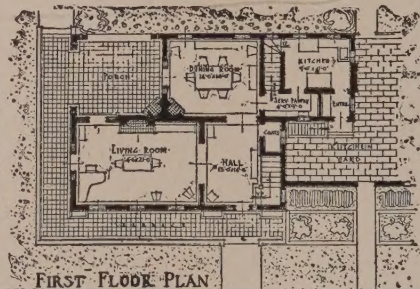
SECOND FLOOR PLAN



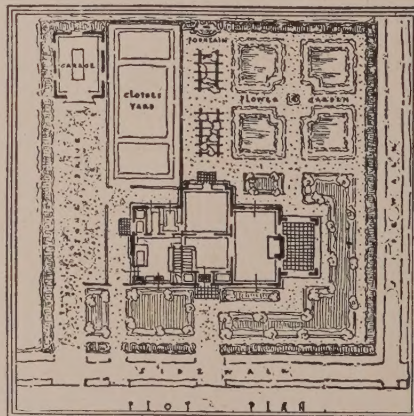
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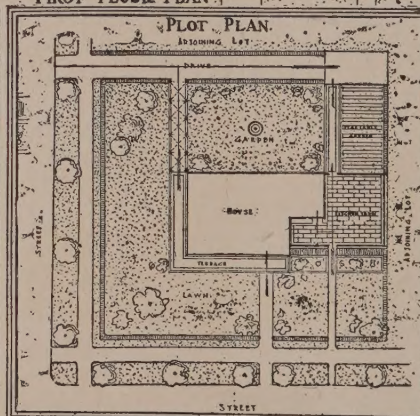
FIRST FLOOR PLAN



FIRST FLOOR PLAN



PLOT PLAN



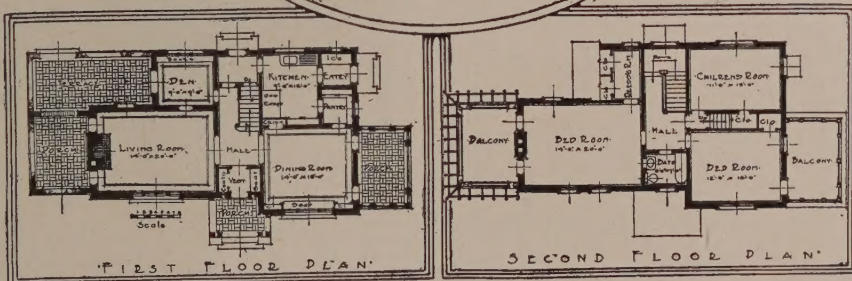
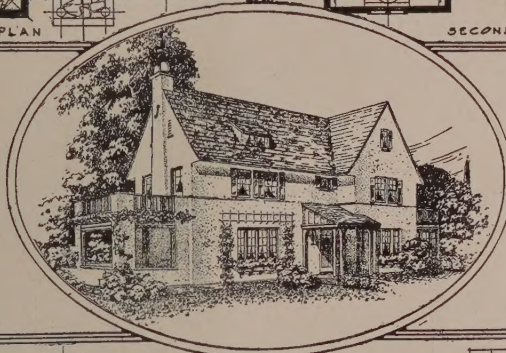
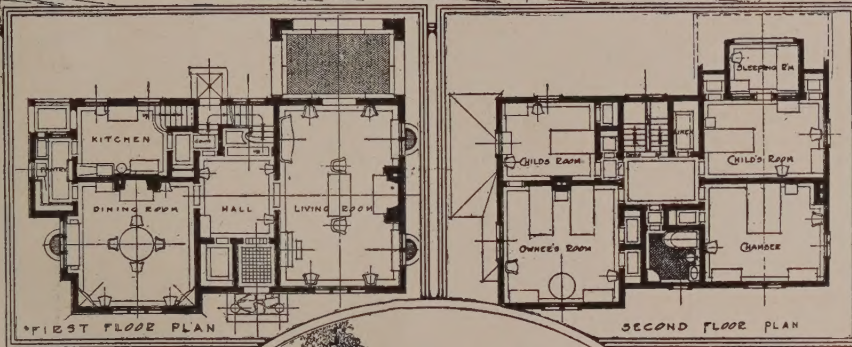
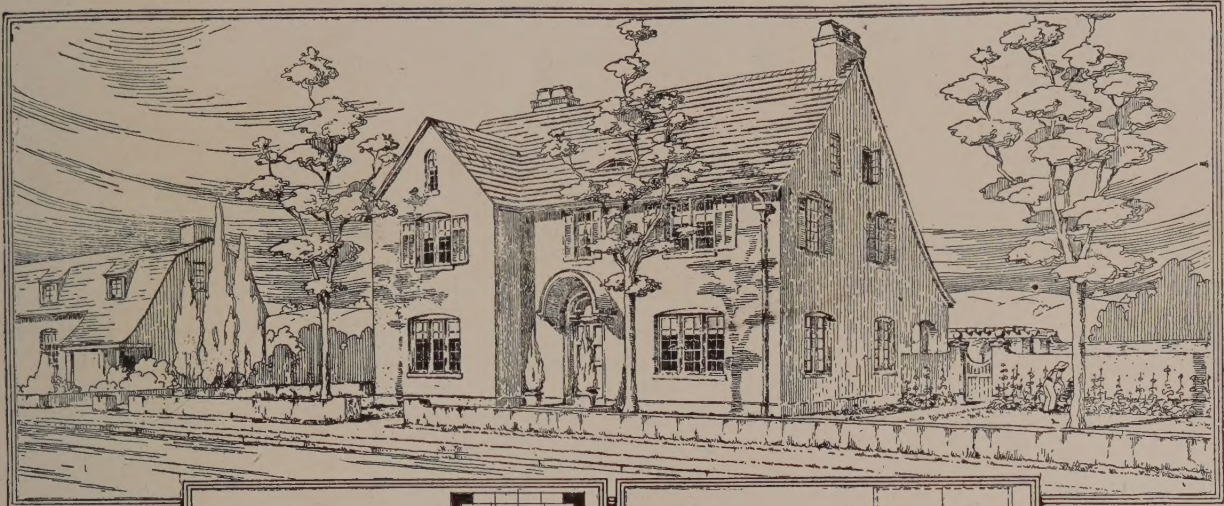
PLOT PLAN

## COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

STUCCO HOUSE (TOP LEFT), L. C. LICHT AND A. C. FRANK, ARCHITECTS. All walls below grade to be of solid concrete in forms against the earth. The water table is brick; walls above grade to be of studs covered with wire lath and stucco finished on the exterior. Stucco to be of three coat rough finish with trowel marks showing. Stucco to have 4 per cent of yellow ochre mixed in it. Trim around windows and lintels on exterior to be of Chestnut left to weather. The roof is to be of shingles laid on strips to obtain uneven effect shown and turned down edges.

STUCCO HOUSE (TOP RIGHT), G. H. POHLE, ARCHITECT. Outside walls are constructed of six-inch terra cotta blocks, the interior partitions and floor construction being of wood. The finish of the exterior is of rough cast stucco of a light cream color, with grayish green slate roofs. The shutters on the front are to be painted a light green, and the entrance hood and half timber work on the wing are to be of weather oak. Total cubage 30,000 feet.



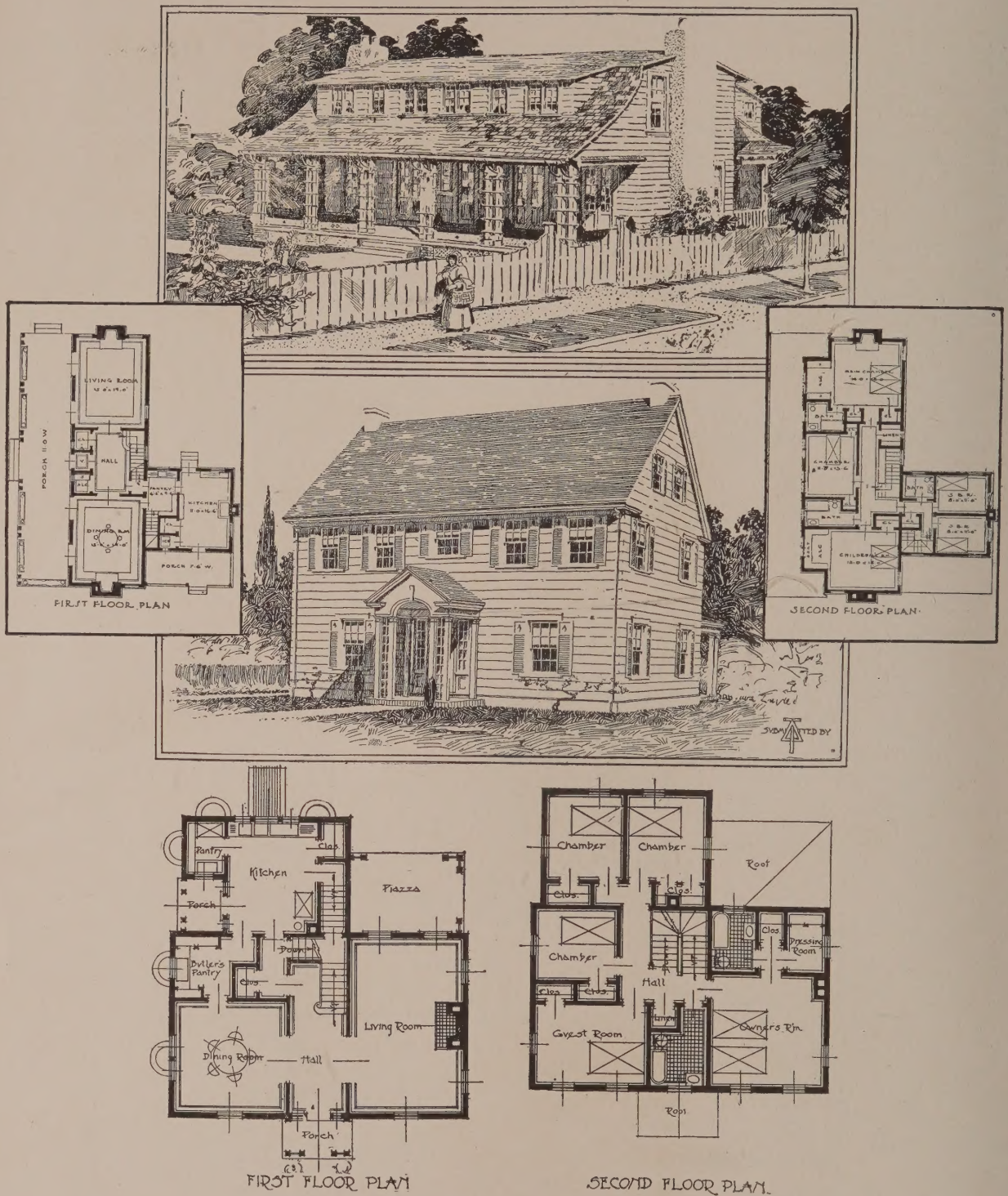


COUNTRY HOUSE COMPETITION (7,500)—NEW YORK SUN.

COLONIAL HOUSE (TOP), ROLAND BEESLEY, ARCHITECT. The house to be of frame construction with foundations of stone under the main part. The kitchen extension is unexcavated. The exterior is to be of shingles finished white. Roof shingles are to be stained dark green. Porch columns and chimneys are to have stucco finish.

COLONIAL HOUSE (CENTER), C. F. MINK AND L. A. CARSON, ARCHITECTS. Hollow tile for the exterior building walls, with stucco finish. The interior partitions and walls are to be of frame and plaster. The roof is to be of shingles stained a conservative shade of green, while the shutters are to be painted a light shade of green. The light black iron hand railing on either side of the main entrance door are features of this part of the exterior.



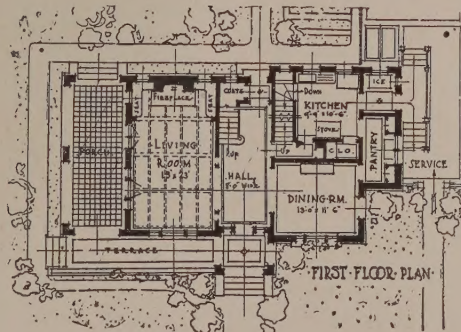
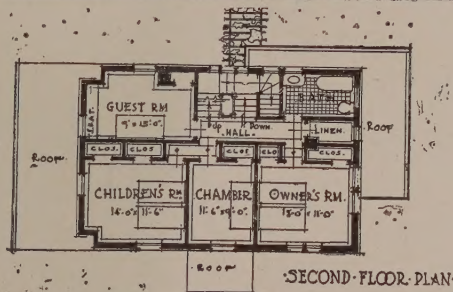
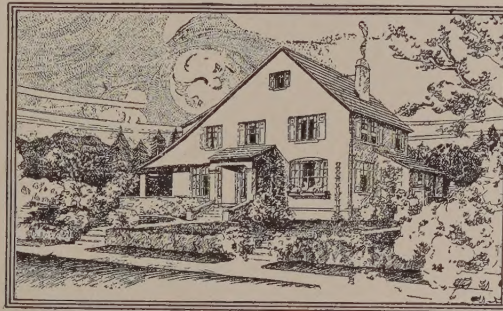
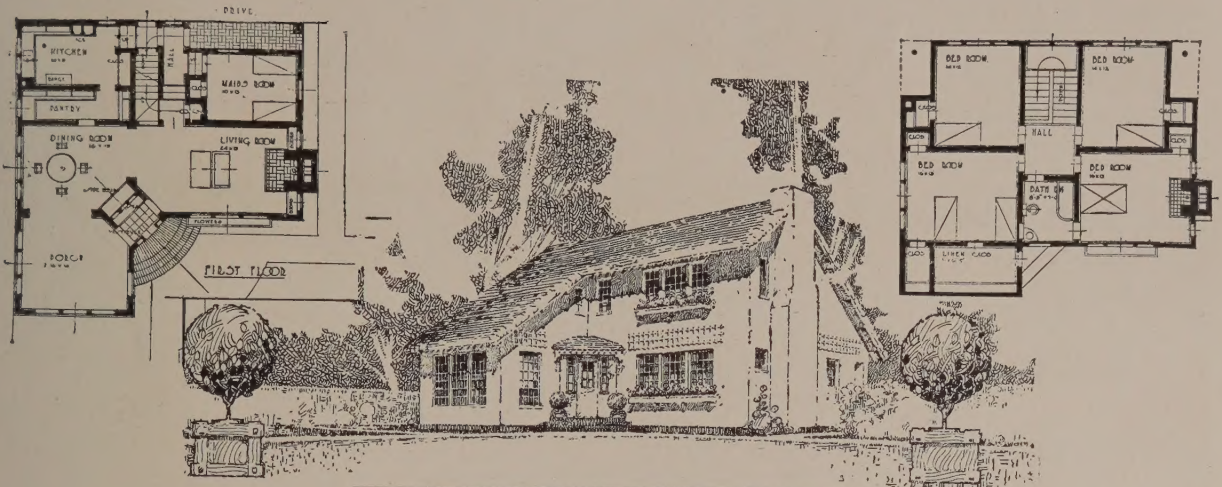


COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

HOUSE (TOP), EUGENE M. KLABER, ARCHITECT. For exterior finish clapboards and shingles are specified. The porch posts are to be of yellow pine and the porch floors and ceilings to be of matched pine. Total cubage 35,600 feet.

HOUSE (CENTER), LOUIS C. HINCKLEY, ARCHITECT. This house is of frame, shingled, and is of the Colonial farmhouse type. It is set very low, the first floor being only one foot above the grade.



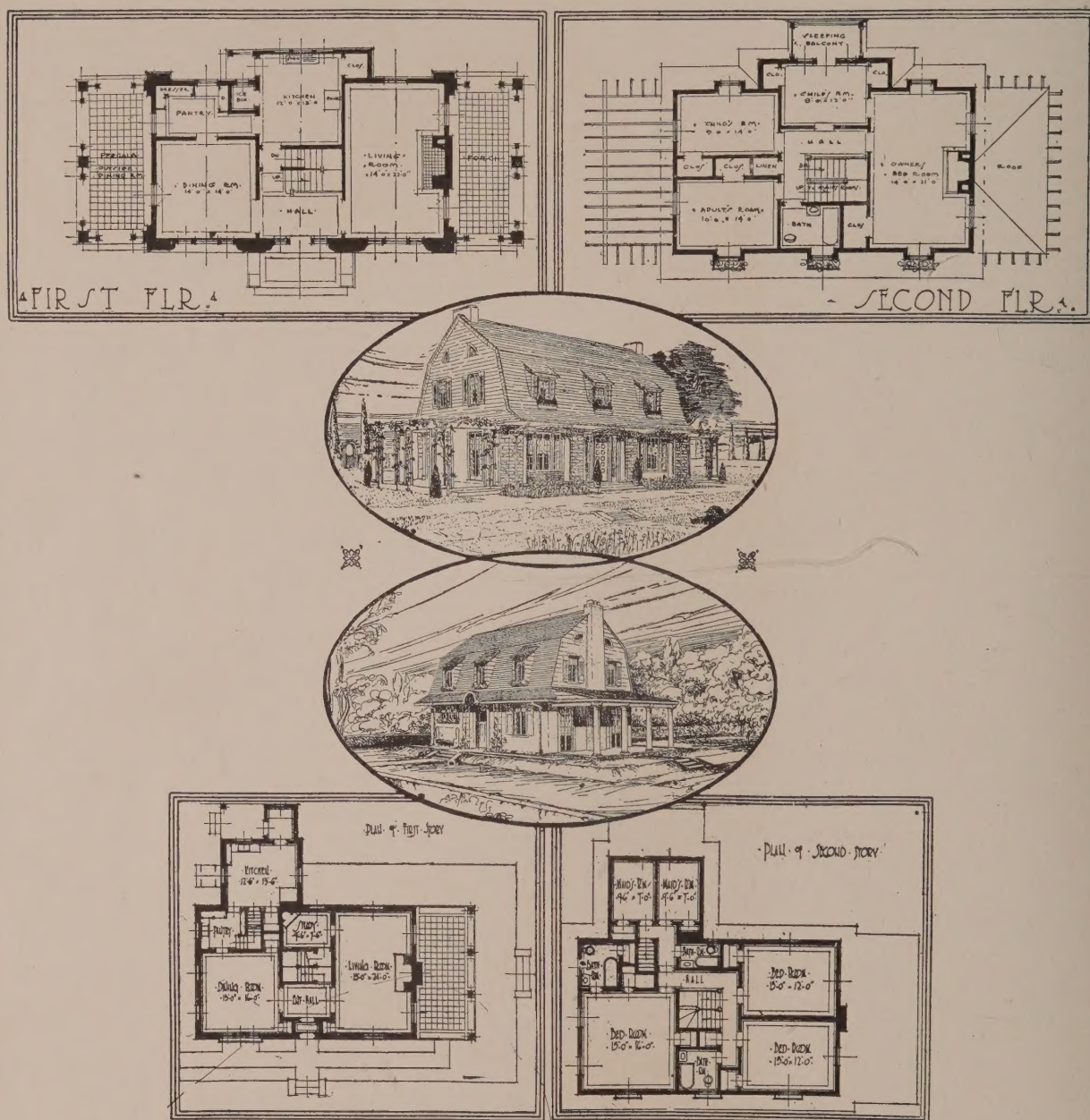


COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

CONCRETE HOUSE (AT TOP), KENNETH S. HARRISON, ARCHITECT.—The foundation and basement floor of the house are of concrete; the upper portion of frame construction faced with rough cast cement on metal lath. The floor heights are, basement to first floor, 8 feet 6 inches; first floor to second floor, 9 feet 6 inches; second floor to ceiling, 8 feet. Total cubage, 38,863 feet.

STUCCO HOUSE (CENTER), LOUIS A. ADAM, ARCHITECT.—Exterior walls are of six inch hollow tile construction stuccoed to a rough cast cream finish. Roof is of light brown stained shingles and blinds painted green. The floors and interior partitions to be of wood frame construction. Total cubage, 32,625 feet.



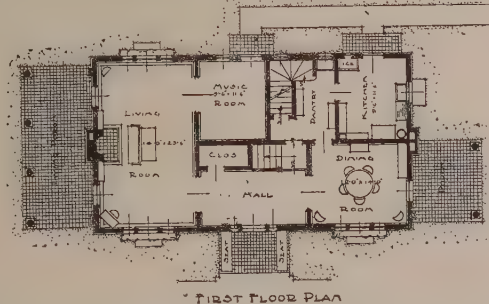
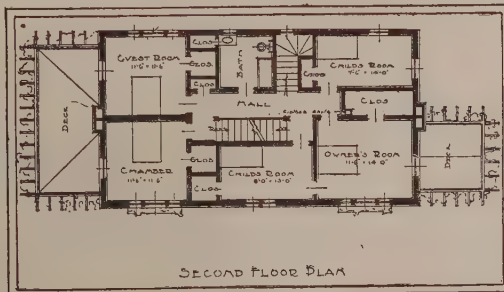
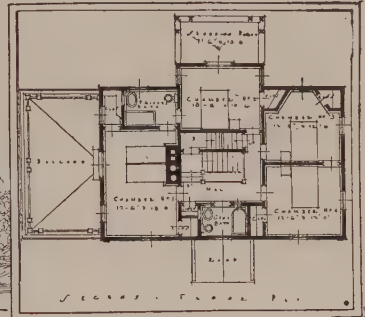


COUNTRY HOUSE COMPETITION (7,500)—NEW YORK SUN.

HOUSE (TOP) FRED B. O'CONNOR, ARCHITECT. The exterior is executed with corner piers of gray green field tones laid in black mortar. Engaged wood columns on the front elevation are placed in the angle of wall and piers, with brick panels laid herringbone under window sills. The gable ends are to be covered with hand sawed, extra wide shingles laid one-quarter inch apart on vertical joints and painted white. Regular shingles are used on the roof.

HOUSE (BOTTOM) EDW. W. THODE, ARCHITECT. This house is an adaptation of Dutch Colonial motives. The lower part is of cement stucco on galvanized wire lath. The gable walls are of shingles laid about ten inches to the weather and painted to match the white finish of the stucco. The roof shingles are stained a dark gray, and the shutters painted moss green.





COUNTRY HOUSE COMPETITION (\$7,500)—NEW YORK SUN.

HOUSE (TOP), HENRY G. JEFFERSON, ARCHITECT. The exterior is built of clapboards. The shutters are a combination of panels and slats, the lower story having two panels and the upper stories one panel. The roof is stained and the shutters are painted a moss green. The balance of the house is painted white. The chimney is painted white with a cement cap painted black.

HOUSE (CENTER), LAWRENCE V. HALL, ARCHITECT. All outside finish is of thoroughly seasoned cypress. The clapboards are to be ten inches wide, laid eight inches to the weather. Paneled shutters are used for the first story windows, while panel and slat shutters are used for second story windows.



## TODAY AND YESTERDAY

BY W. MARBURY SOMERVELL,

Among architects and cultivated laymen alike it has long been a subject of regret that architecture, of all the arts, is the least appreciated. There is no profession which requires of a man so much talent and so laborious apprenticeship; none which requires so costly and conscientious training.

IN order to definitely determine the status of the architect of today, be he of whatever nationality, it is necessary to run over briefly a history of the profession of Architecture, and, if fault be found with the position of the practitioner at the present time, perhaps an analysis of what has gone before may be of use in finding a solution of the difficulties of the present.

The architect, as we first see him in history definitely defined seems to have been so closely allied with the painter and sculptor that he appears to have been almost a composite sort of person. It may be that given the simplicity of existence which obtained up to the Middle Ages, many of the architects of today would be equally as proficient in all things æsthetic, for, certainly, our art requires the highest development of the faculties of both painter and sculptor.

The age following the downfall of the Roman Empire, and leading up to the rise of the Gothic period, was essentially the age of craftsmen, and we see the architect, sometimes a monk, again a mason, but always a worker evolving new ideas and striving with the best there was in him to express his inspiration in the materials at hand.

Later on, with the Renaissance, came a wonderful revival of spirit or interest in things beautiful, which produced the great architect-painter-sculptor group of Michael Angelo, Raphael, Bramante and others. These men, of wonderful talents, became pre-eminent in their arts spontaneously, but their rise was no doubt due in a measure to the fact that the Renaissance affected the whole of the people, and a discriminating public assisted materially in giving them recognition. In these times with the complexities of life thrust upon us by advanced civilization, the inspiration which created the art of these men is denied most of us, but in them, it shines forth in all their efforts.

In the Seventeenth Century Architecture as a profession first comes under our notice. At this time, aside from the specialists in Architecture, there arose a class of dilettanti men of means and antecedents, whose minds were bent on all the serious questions of the day; whose education was deemed incomplete unless they had acquired some smatterings of our art, and some of these men developed talent of no small order. It was this phenomenon which gives us the architectural ruminations of Sir Francis Bacon, which gave Sir John Evelyn so much material for that delightful picture of 17th Century life contained in his diary. Thomas Jefferson, the founder of Democracy in the United States, is an exponent of this class, familiar to all of us who have traveled in Virginia. Gentleman, farmer, statesman and scholar, he designed several very noteworthy buildings in his time. The University of Virginia, the State Capital at Richmond, Virginia, and his home, "Monticello," will equal many, and exceed many more residences built in this day of ambition and opportunity.

Inigo Jones, Sir Christopher Wren and the other great lights of English Architecture, belong to this period, and were fortunate in being able to maintain their good works and position through a cultured patronage, and the appreciation of a grateful public.

The latter part of the 18th and the early part of the 19th centuries mark what may be called the dark age of Architecture. This might be ascribed to many causes, but probably was the effect of a general unrest in the rearrangement of our entire civilization along industrial lines—to the various chisms which divided the ranks of the profession, and to the reaction from a phase of civilization in which men had been led, to one where they were beginning to think for themselves. However this may be, the profession of Architecture developed into a school of pedantry, of narrow views on style; and the introduction and use of new and unfamiliar materials added confusion to what was already an amorphous professional situation. The education of the architect at this time did not tend to bring out what was best in men, and when a large building was to be built, the information at hand regarding practical materials, to say nothing of the question of design, was most meagre. Verily he who in this period undertook an important commission was a brave man, and all honor should be shown him who, at this time, produced results more than commonplace. I remember very well hearing my old patron, James Remick in New York, say that when he undertook St. Patrick's Cathedral of that city, in the 40's, there were only two books to be gotten on Gothic Architecture in the city, and these books with what he had absorbed by a few years' travel in Europe, furnished all the data which he had at his command when he designed the Cathedral. The result may be open to many criticisms now, but the building is, considering its date, one of the most effective churches in America. If it be lacking in proper detail, compared with the prototypes which inspired its design, it nevertheless shows what few buildings show in these times, a vast amount of conscientious work and study.

The profession of Architecture at this time was taken up, both here and abroad, by men of means, and only those who possessed real talents, who loved their work, rose to the top; the others maintained only a nominal practice.

During the 60's, both in England and the United States, the development of the use of new materials, the consolidation of industries, with the consequent production of wealth, created a new demand for buildings, along new lines. Universal education and the feeling of democracy had been bringing to men of all classes an ambition never before witnessed en masse in the history of the world. Professions which had been practiced only as a genteel pastime or an outlet for cultured dilettantism, now became peopled with earnest, hard working men, and Architecture was the first to feel the stimulus given by this infusion of new blood. Courses of study in the universities became better organized, foreign travel was encouraged and a revival of interest in things æsthetic extended over the whole world.

For the first time in history architects were not afraid nor felt ashamed to stand forth boldly to say: "I have been consecrated to a great profession, and am willing to contribute what I know to the world in return for what recompense it will allow me. If my brother professional men, the physician, the lawyer and the clergyman, can accept a living



for their work why should I be too modest to accept a competence as my return?"

Since this spirit first had its birth, great changes for the betterment of mankind have taken place. Cities have been called upon to rearrange their plans—congestion of traffic had to be relieved—hygienic buildings had to be evolved to meet the demands of a more mature understanding of nature's laws. In each case the architect has met the situation and found the solution as it applied to his art, boldly and directly. Yet, what today is his recognition by the public which has so benefitted for centuries from his unselfish zeal and poorly repaid efforts?

Among architects, and cultured laymen alike, it has long been a subject of regret that architecture, of all the ticeship; none which requires so costly and conscientious requires of a man so much talent and so laborious apprentices, is the least appreciated. There is no profession which training. No lawyer or physician is called upon to handle affairs more important to the public welfare than is the architect—yet, in view of what he does, none is so poorly paid or esteemed as he.

There can be no doubt that a reason must exist for the manufacturers have not arrived at a point of the apathy of the public. There must be something to be said on their side, or surely this subject would not come up for discussion. When we consider that the public is poorly informed as to our work and efforts—when we realize that we are looked upon as only a necessary evil in most cases,—when we think of the many poorly trained and inadequately equipped men who are practising in the name of art,—is there any wonder that we are often misunderstood? The worst feature is, that like other callings, the best suffer always on account of the shortcomings of the worst—and the whole is often judged by the standard maintained by the lowest of our calling.

To overcome this prejudice we must first of all educate the public as to our importance to it and to the civilization of the times. We must be businesslike in meeting our obligations, and we must always bear in mind that we are, in a manner, the custodians of large amounts of money. On our decision and our conscientiousness in administering this trust depend great losses or gains to our clients; and if we by carelessness or ignorance fail to render honest and impartial service, we will not alone suffer in our own reputations, but will bring into discredit all our brother practitioners.

In all things we must guard against losing sight of the fact that no matter how businesslike and practical we choose to be, we are essentially artists. Our profession is an old and honored one. We must not, in the feverish haste of modern methods, allow our lamp to be dimmed, difficult as it is to keep it alight. To him who has enthusiasm, the work, the study and the care in cherishing the higher professional ideals should be a joy, and one needing no further reward. If the world crown us with laurels or shower good fortune upon us for our efforts, let us accept them with a dignity and modesty worthy of our profession; and if we pass out unknown or unrecognized let it be at any rate in the knowledge that we have performed our task to the best of our ability. Our example, too, is not without some responsibility. Who knows what budding "Phidias" may be inspired to consecrated effort by witnessing our struggles for higher ideals? We not alone have the task of keeping our lamp alight, but we are

burdened with the responsibility of seeing that it is passed on to worthy hands in the next generation.

The ancient Greeks, you will remember, had a game, the Lampadephoria, where runners took torches lighted at the altars of Prometheus, Athena and Hephaestos and passed them from hand to hand until the winning post was reached.

Thus it is for us to so train ourselves that when the torch passes into the hands of the coming generation, it may be fanned into more vigorous life and shine again with all the splendor and brilliancy of the great ages of Architecture. —The Architect, Builder and Engineer.

THE architecture and building fraternity has been given liberal representation on the Board of Directors of the New Orleans Association of Commerce, a commercial organization that is developing a new economic era in New Orleans and Louisiana. Two of the leading architects of that city, Allison Owen of Diboll and Owen, and Charles A. Favrot of Favrot and Livaudais, were recently elected members of the Board of Directors of the New Orleans organization, and Ernest Lee Jahncke of the Jahncke Navigation Company, building materials, has been elected vice-president.

The New Orleans Association of Commerce is one of the five largest commercial organizations in the United States, and is very influential. In the opinion of the architects and builders of New Orleans, Messrs. Owen, Favrot and Jahncke's selection was a fitting recognition of the interest these gentlemen have taken in the broader phases of civic work and community upbuilding.

## BOOK REVIEW.

COUNTRY HOUSES. Aymar Embury II. 1914. Doubleday, Page & Co., Garden City and New York. Plates, illustrations and text. Cloth. \$3.00 Net.

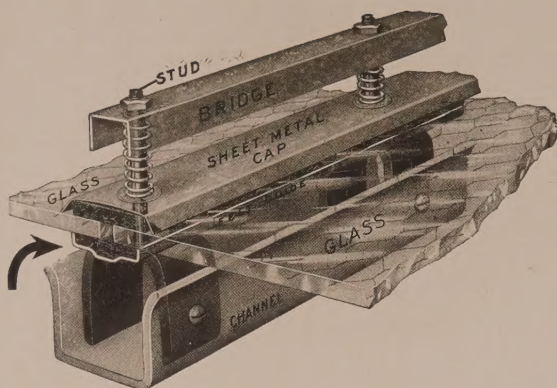
Here and there, the name of some particular architect stands out, pre-eminently, as the exponent of a particular type of building and to him the profession looks for guidance and example. Mr. Aymar Embury II has worked lovingly and persistently for an honest and practical interpretation of the Dutch-Colonial spirit and to express it through the medium of the modern country house suitable to present day needs. Together with the demand for comforts and convenience, is the primary consideration of plan which must be adapted to the peculiar requirements of the owner's household.

So great is the call for Mr. Embury's work that it seems advisable to publish, under one cover, certain houses that will afford opportunity for comparative study and analysis. This book of Country Houses holds such a collection. It includes many subjects which have appeared in ARCHITECTURE during the past few years, but the publication is well worth presenting in this form. The book contains seventy-two full page plates with smaller illustrations and plans.

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